

763
3
I

MINIATURES.

12

MORCEAUX

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Op. 20.

Cah. I — 2 r. — cop.
Cah. II — 1. — 75 "

Propriété des éditeurs

W. BESSEL & C^{ie}



EDITEURS

Fournisseurs de la Cour IMPÉRIALE

ST PÉTERSBOURG

Perspective de Nevsky, N° 54.



MOSCOU

Petrowka, maison Matweeff N° 12.

LEIPZIG, BREITKOPF & HÄRTEL.

THE UNIVERSITY OF

CHICAGO

LIBRARY

100

MINIATURES.

pour
VIOLON ET PIANO
par
CÉSAR CUI.

Cahier I Prix 2 r.		Cahier III Prix 2 r. 50c.	
1 Expansion naïve	40	13 Marionettes espagnoles	50
2 Aven timide	30	14 Romanzetta	50
3 Petite Valse	60	15 En partant	50
4 A la Schumann	50	16 Arabesque	50
5 Cantabile	50	17 Au berceau	50
6 Souvenir douloureux	40	18 Feuille d'album	50
7 Mosaïque	50	19 Petite marche	75
Cahier II Prix 1 r. 75c.			
8 Berceuse	50		
9 Canzonetta	50		
10 Petite Marche	50		
11 Mazurka	50		
12 Scherzo rustique	50		

Propriété des éditeurs pour tous pays.

ST PETERSBOURG chez B. BESSEL & C^{ie}
FOURNISSEURS DE LA COUR IMPERIALE,
MOSCOU, Petrowka, maison Matweeff N° 12.



CLOST
SHELE

M
218
c 96

I

MINIATURES.

12

MORCEAUX

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Op. 20.

Cah. I 2 r. — cop.
Cah. II k. 75 "

Propriété des éditeurs

W. BESSEL & C^{ie}



EDITEURS

Fournisseurs de la Cour IMPÉRIALE

10
S^T PÉTERSBOURG

Perspective de Nevsky, N° 54.



MOSCOU

Petrowka, maison Matweeff N° 12.

LEIPZIG, BREITKOPF & HÄRTEL.

MINIATURES.

pour
VIOLON ET PIANO
par
CÉSAR CUI.

Cahier I Prix 2 r.		Cahier III Prix 2 r. 50c.	
1 Expansion naïve	40	13 Marionettes espagnoles	50
2 Aveu timide	30	14 Romanzetta	50
3 Petite Valse	60	15 En partant	50
4 A la Schumann	50	16 Arabesque	50
5 Cantabile	50	17 Au berceau	50
6 Souvenir douloureux	40	18 Feuille d'album	50
7 Mosaïque	50	19 Petite marche	75

Cahier II Prix 1 r. 75 c.	
8 Berceuse	50
9 Canzonetta	50
10 Petite Marche	50
11 Mazurka	50
12 Scherzo rustique	50

Propriété des éditeurs pour tous pays.

ST PETERSBOURG chez **B. BESSEL & C^{ie}**
FOURNISSEURS DE LA COUR IMPERIALE,
MOSCOU, Petrowka, maison Matweeff N° 12.



EXPANSION NAIVE.

N^o 1.

C. Cui, Op. 20.

Allegro semplice.

Violon.

PIANO.

pp

pp

A

p

pp

B *a tempo*

riten.

a tempo

p

p

riten.

pp

riten.

pp

AVEU TIMIDE.

3

Nº 2.

C. Cui.

Poco allegretto.

Violon.

PIANO.

Poco allegretto.

poco rit.

a tempo

A

poco rit.

a tempo

poco rit.

poco rit.

a tempo
p
a tempo
p

poco rit.
f
a tempo
p
B
poco rit.
a tempo
mf

mf
poco rit.
a tempo
p
poco rit.
a tempo
p

rit.
pp
rit.
pp

This musical score is written for piano and voice. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system includes a section labeled 'B' and features a forte (f) dynamic. The third system continues the piano accompaniment with various dynamics. The fourth system concludes with a ritardando (rit.) and pianissimo (pp) marking. The score includes various musical notations such as notes, rests, and slurs.

PETITE VALSE.

Nº 3.

C. Cui.

Violon. **Allegro.** *v*

PIANO. **Allegro.** *p*

Tranquillo.

p1

p

p

poco rit. *a tempo*
p

poco rit. *a tempo*
p

rit. *a tempo*
mf

rit. *a tempo*
mf *p*

mf *p*

mf *p*



First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. The lower staff (bass clef) also begins with a piano (*p*) dynamic marking. The music is in 2/4 time and features a key signature of one sharp (F#).



Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano (*p*) dynamic marking in the first measure, a mezzo-forte (*mf*) dynamic marking in the fifth measure, and a mezzo-forte (*mf*) dynamic marking in the sixth measure. The music is in 2/4 time and features a key signature of one sharp (F#).



Third system of musical notation, marked with a section letter 'A' above the first measure of the upper staff. The upper staff begins with a piano (*p*) dynamic marking. The lower staff begins with a piano (*p*) dynamic marking. The music is in 2/4 time and features a key signature of one sharp (F#).



Fourth system of musical notation. The upper staff begins with a piano (*p*) dynamic marking and ends with a pizzicato (*pizz.*) marking. The lower staff begins with a piano (*p*) dynamic marking. The music is in 2/4 time and features a key signature of one sharp (F#).

Tranquillo.
arco

p

poco rit. a tempo

poco rit. a tempo

p

rit. a tempo

mf a tempo

mf

p

1824

First system of music, measures 1-8. The music is in 4/4 time with a key signature of one sharp (F#). The melody in the upper staff begins with a half note F#4, followed by quarter notes G#4, A4, B4, and C5, then a half note D5. The piano accompaniment in the lower staff features a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes in the left hand. Dynamic markings include *mf* at measure 2 and *poco rit.* at measure 8.

Second system of music, measures 9-16. The melody continues with a half note D5, followed by quarter notes C5, B4, A4, and G#4. The piano accompaniment maintains the eighth-note pattern. Dynamic markings include *p* at measure 9, *a tempo* at measure 10, and *mf* at measure 16. A section marker **B** is placed above the first measure.

Third system of music, measures 17-24. The melody features a half note G#4, followed by quarter notes F#4, E4, D4, and C4. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *f* at measure 20 and *mf* at measure 24. A section marker **V** is placed above the first measure of this system.

Fourth system of music, measures 25-32. The melody concludes with a half note B3, followed by quarter notes A3, G3, and F#3. The piano accompaniment features a final cadence with sustained chords. Dynamic markings include *ff* at measure 25, *p* at measure 28, and *pp* at measure 32.

A LA SCHUMANN.

N^o 4.

Ch. Cui.

Allegro.

Violon.

Allegro.

PIANO.

The musical score is written for Violon and Piano. It consists of four systems of music. The Violon part is in the upper staff of each system, and the Piano part is in the lower staff. The tempo is marked 'Allegro.' and the dynamics include 'p' (piano) and 'A' (accents). The key signature is one flat (B-flat). The time signature is 3/4. The score is in French and is titled 'A LA SCHUMANN. N^o 4. Ch. Cui.'



First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. The lower staff (bass clef) begins with a pianissimo (*pp*) dynamic marking. The music is in a key with one flat and a 3/4 time signature.



Second system of musical notation. The upper staff includes the tempo markings *rit.* and *Ba tempo*. The lower staff includes the tempo markings *rit.* and *a tempo*. Both staves have a piano (*p*) dynamic marking. The music continues in the same key and time signature.



Third system of musical notation. This system continues the musical piece without additional markings.



Fourth system of musical notation. Both the upper and lower staves begin with a piano (*p*) dynamic marking. The music concludes this system with a final chord.

12

C

mf

p

pp

rit.

mf

p

pp

rit.

Poco meno mosso. *riten.*

p *f* *p* *pp* *ppp*

Poco meno mosso.

p *f* *p* *pp* *ppp*

CANTABILE.

Nº 5.

13

C. Cui.

Moderato.

Violon. *p⁴*

PIANO. *p*

A poco animato e ac - ce - le - ran - do

poco ac - ce - te - ran - do

poco rit. **Tempo I?**

poco rit. **Tempo I?**

B

f *p* *mf* *f* *p*

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic. The bottom staff is a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Second system of musical notation. The top staff begins with a common time signature 'C' and a piano (*p*) dynamic. The bottom staff features a piano (*p*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand, with a more active bass line.

Third system of musical notation. The top staff continues the melodic line with a piano (*p*) dynamic. The bottom staff maintains the piano accompaniment with a piano (*p*) dynamic in the right hand and a more complex bass line in the left hand.

Fourth system of musical notation. The top staff includes dynamics of *mf*, *f*, *p*, *mf*, and *pp*. The bottom staff includes dynamics of *mf* and *p*. The system concludes with the tempo marking **Meno mosso** above the staff.

SOUVENIR DOULOUREUX.

Nº 6.

C. Cui.

Moderato comodo.

Violon. *mf*

PIANO. *Moderato comodo.*
p

poco rit.

f

poco rit.

A *a tempo*

mf

a tempo

p

First system of music, measures 1-4. The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 3.

Second system of music, measures 5-8. Includes tempo markings *rit.* and *a tempo*, and dynamic markings *p* and *pp*.

Third system of music, measures 9-12. Includes tempo markings *rit.* and *a tempo*, and dynamic markings *f*, *p*, and *mf*.

Fourth system of music, measures 13-16. Includes tempo markings *poco* and *riten.*, and dynamic markings *pp*.

MOSAIQUE.

N^o 7.

C. Cui.

Vivace.

Violon. *mf*

PIANO. *mf*

A

This musical score is for a piano and voice piece, page 19. It is written in 3/4 time with a key signature of one sharp (F#). The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system shows the beginning of the piece with a vocal melody and piano accompaniment. The second system continues the melody with a piano dynamic marking. The third system features a more complex piano accompaniment with sixteenth notes. The fourth system continues the piano accompaniment with a piano dynamic marking. The fifth system concludes the piece with a vocal melody and piano accompaniment, marked with a mezzo-forte (mf) dynamic and a section label 'B'.

1. = 1.

p

p

p

p

B

mf

First system of musical notation. The upper staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), also marked with a piano (*p*) dynamic. The key signature has two sharps (F# and C#), and the time signature is 2/4.

Second system of musical notation, continuing the piece. It features a single melodic line in the upper staff and a piano accompaniment in the lower grand staff, both marked with a piano (*p*) dynamic. The key signature and time signature remain consistent with the first system.

Third system of musical notation. The upper staff is marked *Tempo I.* and *mf*. The lower staff is also marked *Tempo I.* and *mf*. The key signature has two sharps (F# and C#), and the time signature is 2/4.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4.

2 1 2

mf

p

poco riten. **Tempo I.** *f*

poco riten. **Tempo I.** *pp* *f*

ff

COMPOSITIONS

POUR

VIOLON ET PIANO.

	P.	R.		P.	R.
* 1. Afanassieff, N. «Le Souvenir», quatre morceaux:			*31. Galkine, N. Sérénade.	—	75
N° 1. Allegro agitato.	—	60	*32. » Trois Transcriptions. Compl.	1	15
* 2. » 2. Variations russes.	1	25	*33. » N° 1. Nocturne de Chopin.	—	60
* 3. » 3. Invitation à la danse. (Valse).	1	40	*34. » 2. Rondo de Ph. E. Bach.	—	50
* 4. » 4. Adagio religioso.	—	50	*35. » 3. Träumerei de Schumann.	—	40
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier.			*36. Glazounow, A. Mélodie arabe.	—	60
Pièce militaire (avec Violoncelle ad. lib.).	2	—	*37. Godard, B. Op. 35. Canzonetta.	—	50
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, N° 2).	—	50	*38. » Berceuse de l'opéra «Jocelyn».	—	30
* 7. Borodine—Walter, W. Rêverie et Nocturne tirés			*39. Hauser, M. Op. 37. N° 1. Pressentiment.	—	60
de la «Petite Suite».	—	75	*40. » 2. Conte.	—	50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl.	2	—	*41. » 3. Solitude.	—	50
* 9. » N° 1. Expansion naïve.	—	40	*42. » 4. Piété.	—	50
*10. » 2. Aveu timide.	—	40	*43. Hunke, I. Elégie (pour Violon ou Alto et Piano).	1	—
*11. » 3. Petite Valse.	—	60	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello».	1	50
*12. » 4. A la Schumann.	—	50	*45. Korestchenko, A. Mélodie.	—	60
*13. » 5. Cantabile.	—	50	*46. Renard. Berceuse.	—	30
*14. » 6. Souvenir douloureux.	—	40	*47. Ries, F. Op. 34. N° 4. Gondolière.	—	50
*15. » 7. Mosaïque.	—	50	*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon.		
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl.	1	75	En trois cahiers.	à	2 75
*17. » N° 8. Berceuse.	—	50	*51. » Op. 16. N° 3. Sérénade espagnole.	1	—
*18. » 9. Canzonetta.	—	50	*52. » Op. 86. Romance et Caprice. Compl.	3	—
*19. » 10. Petite Marche.	—	50	*53. » Op. 86. N° 1. Romance.	—	85
*20. » 11. Mazurka.	—	50	*54. » N° 2. Caprice.	2	25
*21. » 12. Scherzo rustique.	—	50	*55. Saint-Saëns, C. Le Cygne. Mélodie.	—	30
*22. » Op. 39a «Miniatures» 7 Morceaux. Cah. III. Compl.	2	50	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia».	—	50
*23. » N° 13. Marionnettes espagnoles.	—	50	*57. Thomé, Fr. Op. 25. Simple aveu. Romance.	—	40
*24. » 14. Romanzetta.	—	50	*58. » Op. 29. Sous la feuillée.	—	40
*25. » 15. En partant.	—	50	*59. Tchaikowsky, P. Op. 16 N° 4. Romance (arrangée		
*26. » 16. Arabesque.	—	50	par l'auteur).	—	60
*27. » 17. Au berceau.	—	50	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka»		
*28. » 18. Feuille d'album.	—	50	de Moniuszko (pour Violon ou Alto et Piano).	1	25
*29. » 19. Petite Marche.	—	75	*61. Wieniawsky, H. Op. 19. N° 1. Obertas. Mazurka.	—	60
*30. Davidoff, Ch. Petite romance. (Op. 37).	—	50	*62. Massenet, I. Meditation.	—	30

*Propriété des éditeurs.



W. BESSEL & Co.

EDITEURS DE MUSIQUE, FOURNISSEURS DE LA COUR IMPÉRIALE.

St. Pétersbourg

Perspective de Nevsky, maison N° 54.

Moscou.

Petrowka, maison Matweeff, N° 12.

COMPOSITIONS

POUR

VIOLON ET PIANO.

* 1. Afanassieff, N. «Le Souvenir», quatre morceaux: № 1. Allegro agitato. — 60	* 31. Galkine, N. Sérénade. — 75
* 2. » » 2. Variations russes. 1 25	* 32. » Trois Transcriptions. Compl. 1 15
* 3. » » 3. Invitation à la danse. (Valse). 1 40	* 33. » № 1. Nocturne de Chopin. — 60
* 4. » » 4. Adagio religioso. — 50	* 34. » » 2. Rondo de Ph. E. Bach. — 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier. Pièce militaire (avec Violoncelle ad. lib.). 2 —	* 35. » » 3. Träumerei de Schumann. — 40
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, № 2). — 50	* 36. Glazounow, A. Mélodie arabe. — 60
* 7. Borodine—Walter, W. Réverie et Nocturne tirés de la «Petite Suite». — 75	* 37. Godard, B. Op. 35. Canzonetta. — 50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl. 2 —	* 38. » Berceuse de l'opéra «Jocelyn». — 30
* 9. » № 1. Expansion naïve. — 40	* 39. Hauser, M. Op. 37. № 1. Pressentiment. — 60
* 10. » » 2. Aven timide. — 40	* 40. » » 2. Conte. — 50
* 11. » » 3. Petite Valse. — 60	* 41. » » 3. Solitude. — 50
* 12. » » 4. A la Schumann. — 50	* 42. » » 4. Piété. — 50
* 13. » » 5. Cantabile. — 50	* 43. Hunke, I. Elégie (pour Violon ou Alto et Piano). 1 —
* 14. » » 6. Souvenir douloureux. — 40	* 44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello». 1 50
* 15. » » 7. Mosaïque. — 50	* 45. Korestchenko, A. Mélodie. — 60
* 16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl. 1 75	* 46. Renard. Berceuse. — 30
* 17. » № 8. Berceuse. — 50	* 47. Ries, F. Op. 34. № 4. Gondolière. — 50
* 18. » » 9. Canzonetta. — 50	* 48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon. En trois cahiers. à 2 75
* 19. » » 10. Petite Marche. — 50	* 51. » Op. 16. № 3. Sérénade espagnole. 1 —
* 20. » » 11. Mazurka. — 50	* 52. » Op. 86. Romance et Caprice. Compl. 3 —
* 21. » » 12. Scherzo rustique. — 50	* 53. » Op. 86. № 1. Romance. — 85
* 22. » Op. 39a «Miniatures», 7 Morceaux. Cah. III. Compl. 2 50	* 54. » » № 2. Caprice. 2 25
* 23. » № 13. Marionnettes espagnoles. — 50	* 55. Saint-Saëns, C. Le Cygne. Mélodie. — 30
* 24. » » 14. Romanzetta. — 50	* 56. Solovieff-Galkine, N. Romance de l'op. «Cordélia». — 50
* 25. » » 15. En partant. — 50	* 57. Thomé, Fr. Op. 25. Simple avenu. Romance. — 40
* 26. » » 16. Arabesque. — 50	* 58. » Op. 29. Sous la feuillée. — 40
* 27. » » 17. Au berceau. — 50	* 59. Tchaikowsky, P. Op. 16 № 4. Romance (arrangée par l'auteur). — 60
* 28. » » 18. Feuille d'album. — 50	* 60. Vieuxtemps, N. Scène et Romance de l'op. «Halka» de Moniuszko (pour Violon ou Alto et Piano). 1 25
* 29. » » 19. Petite Marche. — 75	* 61. Wienlawsky, H. Op. 19. № 1. Obertas. Mazurka. — 60
* 30. Davidoff, Ch. Petite romance. (Op. 37). — 50	* 62. Massenet, I. Meditation. — 30

*Propriété des éditeurs.



W. BESSEL & Co.

EDITEURS DE MUSIQUE, FOURNISSEURS DE LA COUR IMPÉRIALE.

St. Pétersbourg

Perspective de Nevsky, maison № 54.

Moscou.

Petrowka, maison Matweeff, № 12.

VIOLON.

1

EXPANSION NAIVE.

1.

C. Cui, Op. 20.

Allegro semplice.

Il Corde

1822

AVEU TIMIDE.

2.

Poco allegretto.

1823

3.

Allegro. . v

The image displays a musical score for a piece, likely a violin or flute solo, consisting of ten staves of music. The score is written in treble clef and features a key signature of one sharp (F#). The tempo and mood markings are "Allegro. v" (Allegro, vivace) and "Tranquillo." (Tranquil). The instrumentation is indicated as "II Corde" (Second Violin). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f). The tempo changes from "Allegro. v" to "Tranquillo." and back to "Allegro. v". The score is divided into two main sections: the first section is marked "Allegro. v" and the second section is marked "Tranquillo." and "II Corde". The first section is in 3/4 time and the second section is in 4/4 time. The score concludes with a double bar line and the marking "1 A 1".

VIOLON.

3

Violon musical score page 3. The score is written for a Violon (Viola) in G major (one sharp). It consists of 10 staves of music. The first staff begins with a piano (*p*) dynamic and a first ending bracket. The second staff continues with piano (*p*) and includes a pizzicato (*pizz.*) section marked with a forte (*f*) dynamic. The third staff is marked 'Tranquillo' and 'arco', starting with a first ending bracket and piano (*p*) dynamics. The fourth staff includes the tempo marking 'poco rit. a tempo' and a piano (*p*) dynamic. The fifth staff continues with piano (*p*) dynamics. The sixth staff includes 'rit.' and 'a tempo' markings, starting with a forte (*f*) dynamic. The seventh staff includes a 'poco rit.' marking and a forte (*f*) dynamic. The eighth staff is marked 'B a tempo' and starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The ninth staff continues with a forte (*f*) dynamic. The tenth staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section, and ends with a pianissimo (*pp*) dynamic. Various musical notations such as slurs, ties, and fingering numbers (1, 2) are present throughout the score.

Allegro.

Allegretto
Moderato

p

p

p

p

p

rit. *B* *a tempo* *p*

p

mf *p*

mf *p* *rit.*

Poco meno mosso. *riten.* *p* *pp* *ppp*

VOLON.

5

5.

CANTABILE.

Moderato.

p

p

A *poco animato e ac - ce - le - ran - do*

p

poco rit. **Tempo I.**

f

mf

B

mf

f

mf

C

p

p

mf

f

p

mf

pp

Meno mosso.

SOUVENIR DOULOUREUX.

VIOLON.

6.

Moderato comodo.

mf *p* *f* *mf* *p* *f* *p* *pp*

poco rit. *A a tempo* *rit.* *B a tempo* *poco riten.*

1827

MOSAIQUE.

Vivace.

7.

mf *mf* *mf* *mf*

A *1* *2*

1828

VIOLON.

7

The musical score for the Violon part on page 7 consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with a first ending bracketed and marked with a '1'. A dynamic marking of *p* (piano) appears. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth notes and rests. The fourth staff is marked with a *B* (Basso) and contains a series of eighth notes with a *mf* (mezzo-forte) dynamic. The fifth staff continues the melodic line. The sixth staff is marked *Tempo I.* and contains a series of eighth notes with a *mf* dynamic. The seventh staff continues the melodic line. The eighth staff is marked *mf* and contains a series of eighth notes. The ninth staff is marked *poco riten.* (poco ritardando) and contains a series of eighth notes. The tenth staff is marked *Tempo I.* and contains a series of eighth notes, ending with a *ff* (fortissimo) dynamic.

MINIATURES.

19

MORCEAUX

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Op. 20 et 39^a

Propriété des éditeurs

Cah. I — 2 r. — cop
Cah. II — 1 . 75 .
Cah. III — 2 . 50 .



W. BESSEL & C^{ie}

ST. PÉTERSBOURG:

Nevsky, 54.

Fournisseurs de la Cour IMPÉRIALE.

MOSCOU:

Petrowka, 12.

MINIATURES.

pour

VIOLON ET PIANO

par

CÉSAR CUI.

Cahier I Prix 2r

1 Expansion naïve.....	40
2 Aven timide.....	40
3 Petite Valse.....	60
4 A la Schumann.....	50
5 Cantabile.....	50
6 Souvenir douloureux.....	40
7 Mosaïque.....	50

Cahier III Prix 2r 50c.

13 Marionettes espagnoles.....	50
14 Romanzetta.....	50
15 En partant.....	50
16 Arabesque.....	50
17 Au berceau.....	50
18 Feuille d'album.....	50
19 Petite marche.....	75

Cahier II Prix 1r 75c.

8 Berceuse.....	50
9 Canzonetta.....	50
10 Petite Marche.....	50
11 Mazurka.....	50
12 Scherzo rustique.....	50

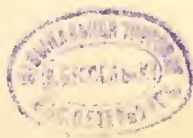
Propriété des éditeurs.

W. BESSEL & C^{ie}

Fournisseurs de la Cour IMPÉRIALE.

ST PÉTERSBOURG:
Nevsky, 54.

MOSCOU:
Petrovka, 12.



II

MINIATURES.

19

MORCHEAUX

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Op. 20 et 39^a

Propriété des éditeurs

Cah. I — 2 r. — cop
Cah. II — 1, 75 .
Cah. III — 2, 50 .

70



W. BESSEL & C^{ie}

ST PÉTERSBOURG:
Nevsky, 54.

Fournisseurs de la Cour IMPÉRIALE.

MOSCOU:
Petrowka, 12.

MINIATURES.

pour

VIOLON ET PIANO

par

CÉSAR CUI.

Cahier I Prix 2r.

1 Expansion naïve	40
2 Aven timide	40
3 Petite Valse	60
4 A la Schumann	50
5 Cantabile	50
6 Souvenir douloureux	40
7 Mosaïque	50

Cahier III Prix 2r. 50c.

13 Marionettes espagnoles	50
14 Romanzetta	50
15 En partant	50
16 Arabesque	50
17 Au berceau	50
18 Feuille d'album	50
19 Petite marche	75

~~Cahier II Prix 1r. 75c.~~

8 Berceuse	50
9 Canzonetta	50
10 Petite Marche	50
11 Mazurka	50
12 Scherzo rustique	50

Propriété des éditeurs.

W. BESSEL & C^{ie}

Fournisseurs de la Cour IMPÉRIALE.

ST PÉTERSBOURG:
Nevsky, 54.

MOSCOU:
Petrovka, 12.

BERGEUSE.N^o 8.

C. Cui, Op. 20.

Violon. *Allegro non troppo.* *col sordini* *p*

PIANO. *Allegro non troppo.* *p* *poco rit.* *a tempo* *pp*

First system of a musical score. The upper staff (treble clef) begins with a melody marked *mf*. After a few measures, it transitions to a passage marked *pp* and *poco rit.*. The lower staff (bass clef) provides harmonic accompaniment, starting with a *p* dynamic and ending with a *poco rit.* marking.

Second system of the musical score, marked with a large 'A' and *a tempo.*. The upper staff features a melody starting at *p* and ending at *pp*. The lower staff has a bass line starting at *p* and ending at *ppp*. The tempo marking *a tempo* appears above the upper staff.

Third system of the musical score. The upper staff begins with a melody marked *pp* and *p*. The lower staff provides accompaniment, starting at *p*.

Fourth system of the musical score. The upper staff features a melody marked *mf* and *poco rit.*. The lower staff has a bass line marked *poco rit.*.

B *a tempo*

a tempo

p

mf

f *pp*

pp *p*

Ossia

pp *p*

pp

CANZONETTA.

5

Nº 9.

C. Cui.

Allegretto.

Violon.

PIANO.

Allegretto.

p

p

A

p



First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *mf*. The lower staff (bass clef) contains a bass line with eighth and sixteenth notes, also marked *mf*. The key signature has three flats.



Second system of musical notation. The upper staff begins with a *f* dynamic, followed by a *poco rit.* marking, then returns to *a tempo* with a *p* dynamic. The lower staff also begins with a *f* dynamic, followed by a *poco rit.* marking, then returns to *a tempo* with a *p* dynamic. The key signature has three flats.



Third system of musical notation. The upper staff contains a melodic line marked *mf*. The lower staff contains a bass line marked *mf*. The key signature has three flats.



Fourth system of musical notation. The upper staff begins with a *f* dynamic, followed by a *rit.* marking, then returns to *a tempo* with a *pp* dynamic. A section marker **B** appears at the start of the final measure. The lower staff also begins with a *f* dynamic, followed by a *rit.* marking, then returns to *a tempo* with a *pp* dynamic. The key signature has three flats.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clef) with chords and arpeggiated figures. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.



The second system of musical notation consists of three staves. It features a melodic line on the top staff and a grand staff below. A crescendo hairpin is present in the middle of the system. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A common time signature 'C' is indicated at the end of the system.



The third system of musical notation consists of three staves. It continues the melodic and harmonic material. A dynamic marking of *p* (piano) is present in the middle of the system.



The fourth system of musical notation consists of three staves. It includes a melodic line and a grand staff. Dynamic markings include *pizz.* (pizzicato) and *pp* (pianissimo). The system concludes with a double bar line.

PETITE MARCHÉ.

N^o 10.

C. Cui.

Violon. *Allegretto.* *pizz.* *p*

PIANO. *Allegretto.* *p*

arco *mf* *pizz.* *p* *A* *p* *sf*

arco *mf* *p* *pizz.*



First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note, followed by a half note, and then a series of eighth notes. Above the staff, the word "arco" is written above a slur, and "pizz." is written above a note. A dynamic marking "p" (piano) is placed below the staff. The lower staff is in bass clef and contains a series of eighth notes and chords.



Second system of musical notation. The upper staff continues with eighth notes and includes a first ending bracket labeled "1". Above the staff, the tempo marking "Pochissimo meno mosso." is written, followed by "arco" above a slur and a dynamic marking "p". The lower staff continues with eighth notes and chords.



Third system of musical notation. The upper staff features eighth notes with triplet markings "3" and a dynamic marking "mf" (mezzo-forte). The lower staff continues with eighth notes and chords, also marked with "mf".



Fourth system of musical notation. The upper staff continues with eighth notes and triplet markings "3". The lower staff continues with eighth notes and chords.

B

f

pp

pizz.

p

arco

mf

pizz. *arco* *mf* *sf*

pizz. *p* *mf*

arco *pizz.* *arco* *p*

pizz. *p*

MAZURKA.

Nº 11.

C. Cui.

Moderato espressivo.

Violon. *p*

PIANO. *p*

Un poco animato.

mf

f

Tempo I.

pp

f

Tempo I.

pp

mf

poco rit. a tempo

poco rit. a tempo

pp *p*

mf *p*

riten. *Poco piu mosso.*

pp *riten.* *mf* *Poco piu mosso.*

f *f*

First system of the musical score. It consists of a single melodic line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo/mood is marked *mf* (mezzo-forte). The melody features eighth and sixteenth notes with accents.

Second system of the musical score. It begins with a section marked **A**. The tempo/mood changes to *f* (forte). The piano part is marked *pesante* (heavy) and *mf*. The melody continues with eighth notes, and the piano accompaniment features chords and moving lines in both hands.

Third system of the musical score. The tempo/mood changes to *ff* (fortissimo). The piano part is marked *f*. The melody continues with eighth notes, and the piano accompaniment features chords and moving lines in both hands. A first ending bracket labeled "8" is shown at the end of the system.

Fourth system of the musical score. It features vocal lines with lyrics. The lyrics are "ri - te - nu - to". The tempo/mood is *f*. The piano part is marked *f*. The melody continues with eighth notes, and the piano accompaniment features chords and moving lines in both hands. A first ending bracket labeled "8" is shown at the end of the system.

Tempo I.

p

Tempo I.

p

mf

pp

mf

pp

B

p

f

p

p

mf

p

mf

p

m.g.

ri - te - nu - to

ri - te - nu - to

SCHERZO RUSTIQUE.

N° 12.

C. Cui.

Allegro non troppo.

Violon.

PIANO.

f

f

mf

mf

f

mf

A

poco rit.

f

pizz.

a tempo

p

mf

arco

p

p

mf

B

pizz.

p

Detailed description: This page of a musical score contains measures 17 through 24. It is written for piano (left hand) and violin (right hand). The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). There are also tempo markings like *poco rit.* (poco ritardando) and *a tempo*. The violin part features melodic lines with slurs and accents. The piano part provides harmonic support with chords and moving lines. A section marked 'B' begins in measure 23.

arco pizz. arco rit. a tempo

f p

rit. a tempo

f p

f p

mf

mf

C

f mf

f mf

1833

Musical score for piano and voice, page 19. The score consists of five systems. The first system shows a vocal line and piano accompaniment. The second system includes a key signature change to D major. The third system features a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system concludes with a *poco riten.* (poco ritardando) instruction.

COMPOSITIONS

POUR

VIOLON ET PIANO.

* 1. Afanassieff, N. «Le Souvenir», quatre morceaux: № 1. Allegro agitato.	— 60	*34. Gainine, » 2. Rondo de Ph. E. Bach.	— 50
* 2. » » 2. Variations russes.	1 25	*35. » » 3. Träumerei de Schumann.	— 40
* 3. » » 3. Invitation à la danse. (Valse).	1 40	*36. Glazounow, A. Mélodie arabe	— 60
* 4. » » 4. Adagio religioso.	— 50	37. Godard, B. Op. 35. Canzonetta	— 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier. Pièce militaire (avec Violoncelle ad. lib.).	2 —	38. » Berceuse de l'opéra «Jocelyn».	— 30
* 6. Beethoven-Bachmeteff. Adagio de la sonate (Op. 27, № 2).	— 50	*39. Hauser, M. Op. 37. № 1. Pressentiment.	— 60
* 7. Borodine—Walter, W. Réverie et Nocturne tirés de la «Petite Suite».	— 75	*40. » » 2. Conte	— 50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl.	2 —	*41. » » 3. Solitude	— 50
* 9. » » № 1. Expansion naïve.	— 40	*42. » » 4. Piété	— 50
*10. » » 2. Aven timide	— 40	*43. Hunke, I. Elégie (pour Violon ou Alto et Piano).	1 —
*11. » » 3. Petite Valse.	— 60	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello».	1 50
*12. » » 4. A la Schumann.	— 50	*45. Korestchenko, A. Mélodie.	— 60
*13. » » 5. Cantabile	— 50	46. Renard. Berceuse	— 30
*14. » » 6. Souvenir douloureux	— 40	47. Ries, F. Op. 34. № 4. Gondolière	— 50
*15. » » 7. Mosaïque	— 50	*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon. En trois cahiers	à 2 75
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl.	1 75	*51. » Op. 16. № 3. Sérénade espagnole	1 —
*17. » » № 8. Berceuse	— 50	*52. » Op. 86. Romance et Caprice. Compl.	3 —
*18. » » 9. Canzonetta	— 50	*53. » Op. 86. № 1. Romance.	— 85
*19. » » 10. Petite Marche	— 50	*54. » » № 2. Caprice.	2 25
*20. » » 11. Mazurka	— 50	55. Saint-Saëns, C. Le Cygne. Mélodie	— 30
*21. » » 12. Scherzo rustique	— 50	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia».	— 50
*22. » Op. 39a «Miniatures», 7 Morceaux. Cah. III. Compl.	2 50	57. Thomé, Fr. Op. 25. Simple avenu. Romance.	— 40
*23. » » № 13. Marionnettes espagnoles	— 50	58. » Op. 29. Sous la feuillée	— 40
*24. » » 14. Romanzetta	— 50	*59. Tchaikowsky, P. Op. 16 № 4. Romance (arrangée par l'auteur)	— 60
*25. » » 15. En partant	— 50	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka» de Moniuszko (pour Violon ou Alto et Piano).	1 25
*26. » » 16. Arabesque	— 50	61. Wienlawsky, H. Op. 19. № 1. Obertas. Mazurka	— 60
*27. » » 17. Au berceau	— 50	62. Massenet, I. Méditation.	— 30
*28. » » 18. Feuille d'album	— 50	63. Bach-Gowa, Arie in D-dur.	— 30
*29. » » 19. Petite Marche.	— 75	64. Goltermann. G. Sandmännchen	— 25
*30. Davidoff, Ch. Petite romance. (Op. 37)	— 50	65. » » Abendsegen	— 25
*31. Galkine, N. Sérénade.	— 75	66. Händel, G. F. Largo	— 25
*32. » Trois Transcriptions. Compl.	1 15	67. Hubay, J. Op. 49 № 3. Sous les arbres	— 30
*33. » » № 1. Nocturne de Chopin.	— 60	*68. Tchaikowsky, P. Berceuse	— 60

*Propriété des éditeurs.



W. BESSEL & Co.

EDITEURS DE MUSIQUE, FOURNISSEURS DE LA COUR IMPÉRIALE.

St. Pétersbourg

Perspective de Nevsky, maison № 54.

Moscou.

Petrowka, maison Matweeff, № 12.

VIOLEON.

1

BERCEUSE.

8.

C. Cui, Op. 20.

Allegro non troppo. *con sordino*

p

a tempo *mf* *pp* *poco rit.*

A *p* *pp*

p *mf* *poco rit.*

B *a tempo* *p*

f *pp*

Ossia. *riten.* *pp* *p*

8 *riten.* *pp* *p*

VIOLON.

CANZONETTA.

9.

Allegretto.

6 *p*

A

p *poco rit.* *a tempo*

mf *f* *p*

mf *f* *rit.* *a tempo*

B *pp*

C *p*

mf *pizz.* *pp*

1830

PETITE MARCHÉ.

Allegretto.

10.

pizz.

p

arco *pizz.* *arco* *pizz.* *A*

mf *p* *arco* *pizz.*

arco *pizz.* *p*

1

p

1831

VOLON.

3

Pochissimo meno mosso.

1

arco

p

mf

f

p

Tempo I.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

1831

p

MAZURKA.

Moderato espressivo.

11.

p

p

Un poco animato.

mf

f

1832

VIOLON.

Tempo I.

f *pp* *f*

p *poco rit.* *a tempo*

mf

riten. *Poco piu mosso.* *mf*

f

mf

f *ff*

mf *pp* *p* *f*

pp *p* *f*

mf *p* *mf* *p*

ri - te - nu - to *Tempo I.*

mf *pp* *p*

mf

B *pp* *p* *f*

mf *p* *mf* *p* *ri - te - nu - to.*

SCHERZO RUSTIQUE.
Allegro non troppo.

VIOLON.
12.

5

Violon part of Scherzo Rustique, measures 1-12. The music is in 3/4 time and B-flat major. It features a variety of articulations and dynamics, including *f*, *mf*, *p*, *arco*, *pizz.*, *rit.*, *a tempo*, and *fff*. The piece is divided into sections A, B, C, and D. Section A (measures 1-4) begins with a *f* dynamic and a *pizz.* instruction. Section B (measures 5-8) includes a *rit.* instruction. Section C (measures 9-11) features a *f* dynamic and a *pizz.* instruction. Section D (measures 12-14) concludes with a *fff* dynamic and a *poco rit.* instruction. The notation includes various note values, rests, and articulation marks such as accents and slurs.

